



Briefe.

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The Abandoned Archive

The Abandoned Archive

How can architecture be expressive of the cultural history and the urge for identity in a place where there are existing urban conditions and memories? The reuse and adaptation of buildings is instrumental to understanding changes in cultural attitudes over time. The form and nature of adaptation have the potential to reflect social foundations and symbolize progressive aspirations for the future. In doing so, the architecture begins to bridge the gap between layers of history, instilling some object of past relevance with a present significance.

Symbolizing cultural sentiments in a way that negotiates an indeterminate time period becomes the focus of many projects of adaptation. How is culture, taken as a historically cultivated construct, preserved and symbolized in interventions initiated on a history-laden site?

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A Concept of Place

There is something in a place.

“No place is a place until things that have happened in it are remembered in history, ballads, yarns, legends, or monuments.”

- Wallace Stenger

The designation of a place immediately transcends the qualities of a simple space by ascribing meaning in some form. History often plays the sculptor of a place, shaping both its physical environment and its connotative atmosphere. Places become entities as vaults, containing records of the events and times past. They are able to encompass a nostalgia more permanent with the knowledge of what has taken place there.

For this reason, architects are set with the formidable challenge of placing themselves mentally, if not also physically, on the sites for which they design, as they strive to imbue their architecture with the culture of the people found there. By designing a building within the context of a certain culture, one must be conscious of the implications held by its presence. For an architecture to contain a culturally based meaning, it must be contextual both of its surroundings and the history of its site. The urban fabric and its temporal relationships contain clues allowing the symbolic nature of architecture to be expressive of the people who occupy it.

“If we interpolate this concept to the layered strata of history and material archaeology present in every historic environment, we come to the notion that every attempt to objectify our understanding will result in only a partial reading of the situation. Recognition of this multiplicity of layers and a reformulation of the design task as one of creating a further ‘intermediary’ state allow the designer-conservationist to interpose a richer, more complex intervention on the artifactual site.”¹

In the urban realm, and to a lesser extent the surrounding areas, there is no longer the immaculate site – the untouched and uncharted soil of a place with no past – for any architect concerned with creating a meaningful architecture. He must place his design on a site already laden with many layers of history. In attempts to coincide with the existing manifestations of the site, he should consider the temporal realities of the place and endeavor to reinforce their significance.

“Whereas European designers increasingly respect and recognize the limitations that history and ecology place on their discipline, many American architects continue to look on the craft as an act of creating “new” architecture for a constantly renewable environment, an empty landscape, a blank slate.”²

*Old Town, Tallinn, Estonia
- contemporary architecture
strives to integrate into the
context of the traditional
medieval fabric*



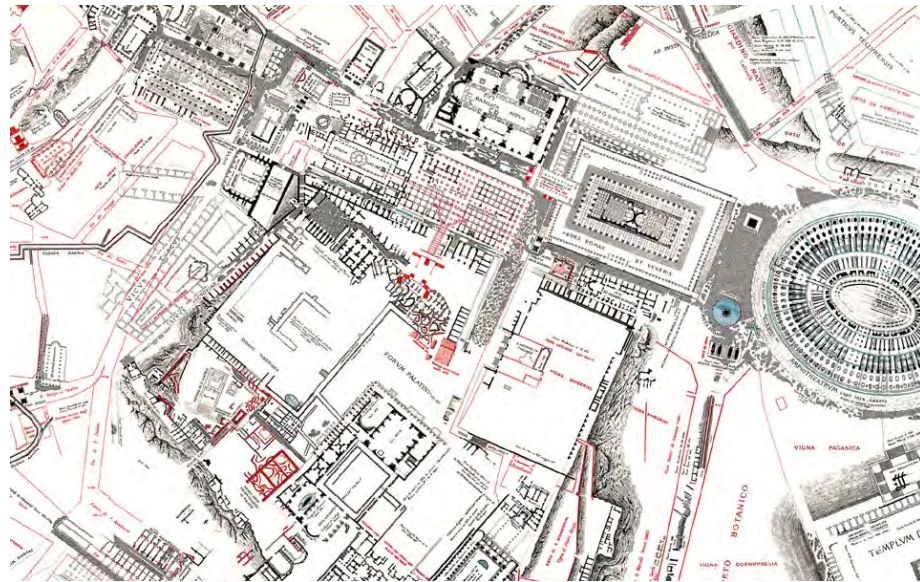
Intervention begins with the assertion that something is not only appropriate for that place, but that it will enhance the place and make it much more than just a space which is used.

“Whatever the degree of intervention, some change is involved and some ideological value imparted.”³

The process of intervention requires significant consideration and often carries strong implications. It has a crucial bearing on the meaning and significance of a place for those who have a history there. Over time, many factors have contributed to the layering of a place which develops into much more than the physical characteristics present or those which can be analyzed quantitatively. The temporal aspects of a site should be registered equally important in an exploration of place. These which define more the attitudes of the time and the atmosphere of the place, must be critically examined in any effort to participate in a site laden with history.

Taking on a site where history plays such an integral role in how it is perceived as a place, we must acknowledge it as a layered phenomenon. “Like microclimates and subecologies, archaeological sites and built artifacts may be seen as dynamic systems in which the degree and pace of change are altered by various kinds of human action.”⁴

Rodolfo Lanciani is well known for his layered maps of Rome in his series of plates for Forma Urbis Roma. He uses information gathered to show through various layers of data the progression of growth in Rome over many hundreds of years. Here the physical changes are documented while temporal transformations may be inferred from qualitative study.



Deciphering Site

A study of the present situation in Tallinn, Estonia reveals a place where recent history plays an integral role in defining the culture found there. Stemming directly from their recent independence as a nation in 1991, a strong dichotomy is raised between their cultivated history as a people and their present desire to transcend the past era of influence. There exists a strong urge to establish and express an identity representative of the spirit of their newly flourishing culture.

This contrast of values is revealed also in the urban structure of the capital itself. Tallinn contains everywhere vestiges of Estonia's history as a repeatedly occupied state. From the one to two story wood apartments with their "intricately carved window surrounds and boarding, rendering them unmistakably Russian,"⁵ to the industrial yards adorning much of the waterfront, their past influences are extremely apparent. As it relates to the growth of the city however, the emergence of a polished, modern city center just outside of the walls to the Old Town symbolizes the desire to be progressive in new thinking while retaining a level of respect and remembrance towards the past.

The statue of the Rusalka Memorial is positioned in a prominent site directly visible from the Gulf of Finland. It commemorates the sinking of a Russian battleship off the Estonian coast near Kadriorg Park. It is a constant reminder of the large percentage of Russians still living in Estonia today.



The construction of the parliament building in Tallinn is a clear representation of the efforts of reuse in Estonian architectural history. Previously, the Castle of Toompea occupied the high southeastern hill of the Old City and housed a prison dating from the 19th century which consequently burned in the Revolution of 1917.⁶ There was a conscious decision made to place the new parliament here amidst the foundations of the city as it grew from its medieval core. Keeping it within the old city walls was representative of the need to remember the town's past while creating a modern icon from which to continue to develop.

Taking on aspects of two current architectural tendencies, the new building looked to both “the Traditionalist approach and Expressionism.” It is imbued with the desire to respect and remember their recent historical past and also the urge to express a distinctly Estonian identity. Designed by Herbert Johanson and Eugen Habermann from 1920-1922, the new Parliament fit into the existing Castle walls without exceeding their height. “[It] harmonised with the nearby medieval Castle and it was free from any direct historical references, intentionally avoided in a building where the first ever Estonian national assembly gathered.”⁷



Original west wall of the Castle of Toompea when it housed a prison.



Aerial view of Parliament building as it was built into the foundations of the old Castle walls.



Renovated wall after the construction of the Parliament building.



View of the intimate connection between old and new construction.

“In critical restoration there are two different and opposing tendencies: that of maintaining a respectful attitude toward the work as seen in its present form; the other of taking the initiative and responsibility for direct intervention that will change the form on order to increase the value of the monument. The first tendency corresponds to the evaluation of the buildings as documentary evidence. The second stems from an attempt to achieve that quality of form which corresponds to the contemporary architectural ideal.”

Cesare Brandi⁸

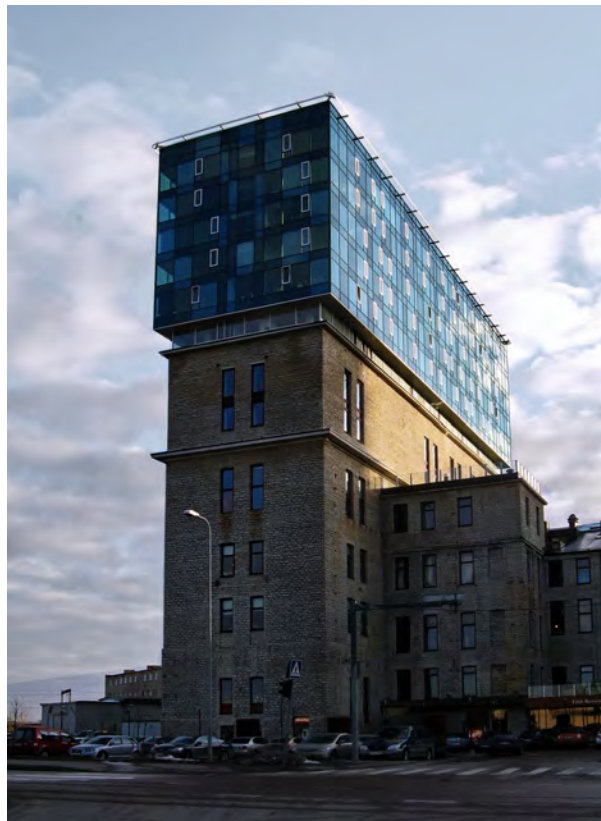
“The intervention problem has generally been formulated as a paradox: how simultaneously to preserve the inherent historical aura, architectural form, and material of the original artifact while also creating a significant new work that speaks of the ideas and design theories of its own time.”⁹ These motivations are characteristic even of modern design tendencies in Estonia. Today in the Rotermanni quarter, which encompasses a large section of what is now downtown Tallinn, architectural aims focus on preserving many of the existing buildings while at the same time, trying to harmonize with contemporary trends and styles. Previously home to a complex of old factories including flour storage, grain processors and milling functions, the area has been repurposed by its current owner and developed as retail, office and living programs.

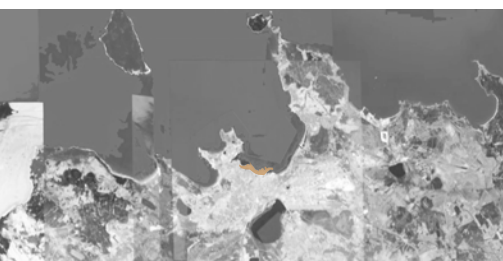
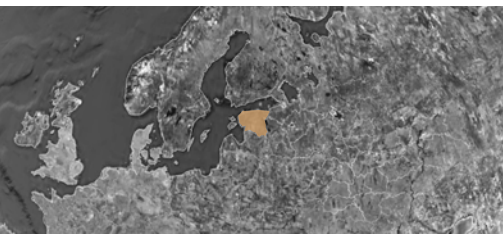
As referenced by Hewitt in his article on the nature of adaptive reuse, there exists a dialectical modernist theory of *disjunction*, which stipulates absolute contrast (or at least clear distinction between old and new.)¹⁰ Estonia’s *Cultural Heritage Board* has notoriously been very stringent with its regulations concerning the renovation of historically significant buildings. The design of new construction is under careful consideration and is required to show prominent and articulate separation between the existing structure and any new additions. As evidenced by many recent constructions, there is a strong desire to preserve not only the aesthetic nostalgia of these structures, but also the underlying meanings symbolic of past times.

*Bread Factory in the
Rotermanni Quarter of
Tallinn converted into
office space and lower
retail. Its cap uses material
variation to distinguish
between new and old.*



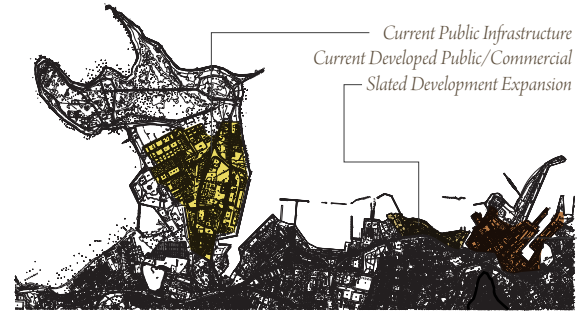
*The Fahle building in
Tallinn is one of the first
large scale industrial
reuse projects to gain
international attention.
There is a clear distinction
between new and old as
evidenced by the largely
untouched building shell.*





By the early 1900's Estonia had become one of the most advanced provinces in the Russian Empire. The rapid growth of its towns was due primarily to the boom in military industry and the large number of factories that were being constructed. One pervasive example of this large growth and development was the Baltic Russian Shipyard located on the Kopli Peninsula.¹¹ Much of the waterfront real estate near Tallinn was reserved specifically for industrial production and today remains in use as such or in neglect. These areas that have been abandoned – or at best refacilitated as storage bastions – are ideal locations for the re-adaptation of space and can be used to further the idea of a symbolic architecture which speaks to the cultural history established there over time.

As the waterfront was previously restricted from Estonian public use, it represented the Soviet control which had dominated their past. After independence, it became an opportunity for restructuring and use in ways that begin to erase the aura of occupation from the collective consciousness. Since 1991, it has seen development of social and public spaces which aspire to express a free will of activity. Public beaches and greenways now line the coast, urging residents to make use of this public domain.



The Baltic Russian Shipyard, home to an industrial suburb including dwellings for its management and workers, occupied the majority of the Kopli Peninsula. It was built between 1912 and 1917.¹²





Located almost adjacent to the present-day harbors bearing passengers to and from the Gulf of Finland, an area of military storage and institutional infrastructure adorns the coastline of Tallinn. Along with the construction of workers' barracks and factories along the water's edge, other structures remain as remnants of wartime activity. Of particular interest are the hydroplane hangers resting perpendicular to the coast, used as storage for air and sea vessels during the early 20th century. Built from 1916 to 1917 by Danish engineers Christiani and Nielsen, they were highly regarded for their use of technological innovation. They were the first of their kind to use a thin-shell ferro-concrete dome design. More recently, the hangers have had a history of being passed from one owner to the next and now are part of the Maritime Museum of Tallinn.¹³



Aerial view of Hydroplane Hangers and their relationship to the old Patareid Prison (left in photo).



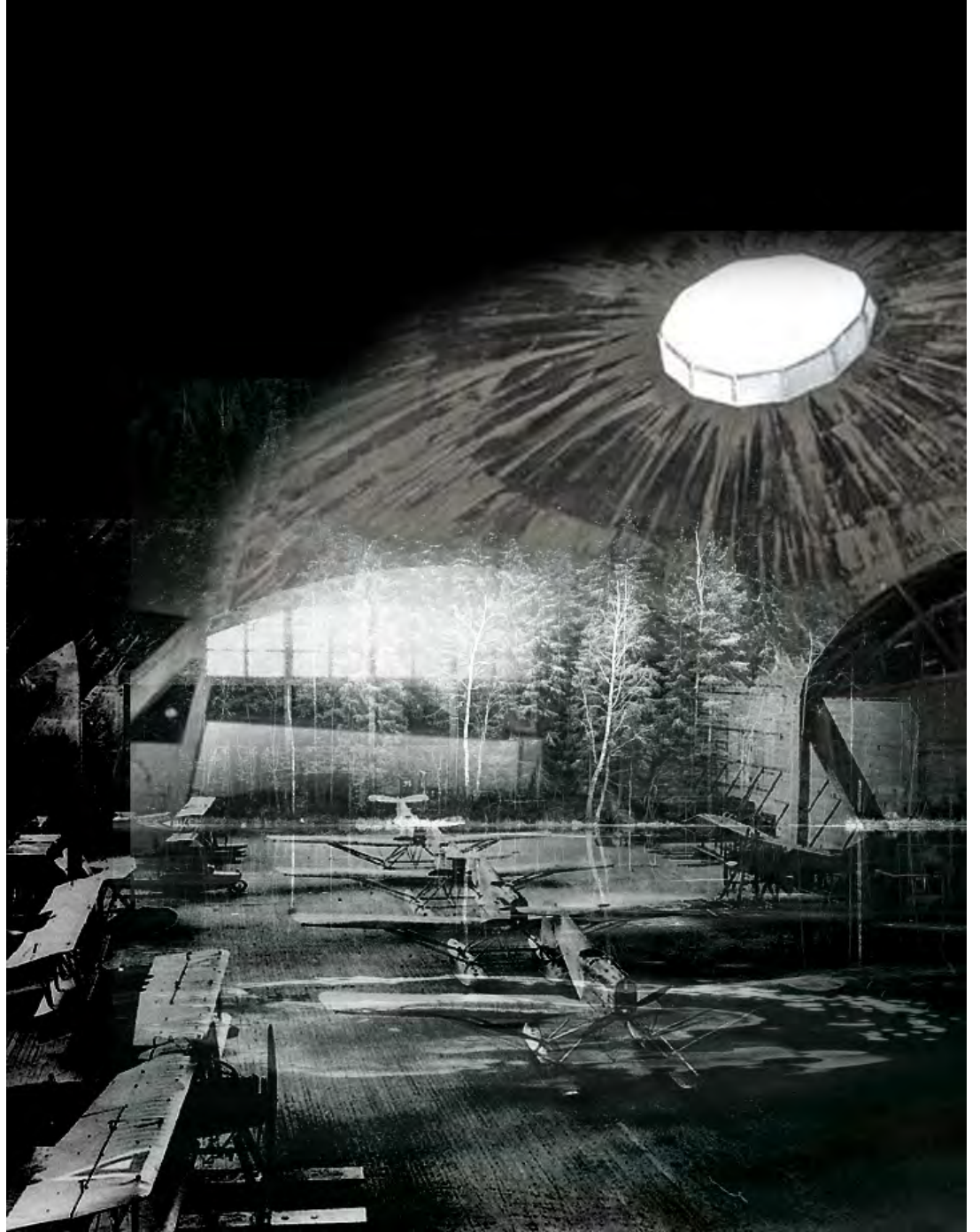
Within the Maritime Museum of Tallinn looking towards Tallinn Bay.



Instilling Meaning

The site of the hangers represents a place where the expression of Estonian culture can be interwoven with a commemoration for the history of its site. Allowing to coexist the aims of both a forward thinking approach to site and a recollection from whence it developed, ties these disparities more strongly through comparison. They work together to provide a holistic experience of place and people.

This comparison must then be viewed in light of the meaning this artifact from recent history may or may not hold for Estonians. It becomes important to determine whether this is a site for which it is crucial to retain the symbolism of its past use directly or whether cultural attitudes have changed to the degree that its program is no longer significant to its character as a structure and as a place.



One is moved by the sheer expanse of the domes stretching over an uninhibited floor space. There is novelty in the amount of open space created by the vaulted mass. It is so rare to find in contemporary design because of its 'neglect' for efficiency. At once, a feeling of openness pervades within the canopy of the domes while one also feels a degree of compression from the physical nature of the concrete vault. The sense of closure from their masonry wall construction stands strong against the threat of decay.

The fascination of the domes stems from their aesthetic and spatial qualities rather than their representation as an artifact from the Soviet era. They carry very little reference to Soviet occupation on the scale of the building, and thus escape becoming a symbol thereof. Their program has become obsolete. Hydroplanes are no longer stored there, nor can any be found in what is now called the Maritime Museum. As visitation to the museum is sparse, the span of time between the area's active use as a hanger and its present use has had the effect of distancing sentiments towards the structure to a much more physical realm.





The spatial quality of the hanger domes mimics that found in the Bibliotheque Nationale in Paris. Ironically both are places of storage: one for transportation vehicles, the other for books. The lofty atmosphere of the library gives a monumental air to the program of learning within the reading room.





The lack of a clear relationship between formal characteristics and the necessity of function allows a program of cultural dialogue to supersede as the “intermediary” between various agendas attributed to adaptive reuse. As Hewitt explains, architecture should function as a type of “in-between fabric to be knitted into the preexisting environmental order.”¹⁴ Transposing this idea on the ability of program to mediate between transitions in cultural attitudes gives meaning to the preservation of the site. The chosen program becomes an indicator of the times and the values that coincide.

Changing attitudes towards ideas and information become the foundation for social discourse. Certain trends in social and scholastic ideology tend to fade in and out of popularity with time. They evidence current cultural temperaments. The question is raised whether those trends not at the forefront of contemporary ideology should be discarded for the time being, and considered separately from those representing more current ideas.

The library is a tangible way to catalogue and represent these changing contemporary ideologies in a functional manner. It is our modern day archive.

Libraries have more recently become like storehouses, stockpiling ever-increasing amounts of information and media. There comes a time, however, when there is no longer enough space to house all of these records. When this degree of accumulation occurs, many libraries are forced to evaluate which items to store either separately from the current collections or elsewhere off-site.

By their decisions they are, perhaps unconsciously, making a statement as to the obsolescence of the material which is to be relocated. These decisions themselves contain an arbitrary aspect which can be attributed to the larger scale of society, initiating social discourse and acting as a cultural gauge.

As Estonians struggle to shed the memory of Soviet occupation, they must consider their attitudes towards remembrance of the past. Their records of history contain vestiges everywhere of their many Russian influences. The urge to forget this period underlies many efforts at establishing a modern, distinctly Estonian culture. How can these aspirations express the dichotomy of present desires and the need to remember?

The Bronze Soldier previously on a prominent square in Tallinn's city center, was moved in 2007 to the Defense Forces Cemetery on the outskirts of town. The removal of the statue raised much controversy for the large Russian population still residing in Tallinn today. Riots took place for two nights thereafter. This is just one of the many symbols which are constant reminders of Estonia's past.



The image of the library as a vault takes on new meaning here by ascribing the function of storage once again to the hydroplane hangers. Allowing certain records of history and other related subjects to be housed in an archive apart from the contemporary collections of the public library removes them symbolically from the consciousness of Estonian culture. The element of temporality becomes an area of controversy then, also playing in the dialogue of a cultural gauge. Should these records be moved here permanently? Is there the option to broaden the spectrum to any source of media not immediately relevant to today's interests?

This program initiates a complex reversal of intentions in which the original function of the hangers is mimicked, but inverted. From a time when they were used to house military equipment for the occupying Soviet forces, they are now relegated as a storage place for the *forgetting* of Soviet influence.

What then is the nature of this program? Who become the primary patrons and in what event?



The site's location is removed from the immediacy of the city center. It requires a conscious desire to arrive there as opposed to being in a place which is happened upon as an urban element. This removal relates very much to its intention as a place of removal for ideas. It becomes a place visited by those seeking more in-depth knowledge than that presented in the contemporary sphere of information. It becomes a place for seeking 'lost' ideas or those shunned as irrelevant to today's attitudes. The creation of a subculture - a type of counterculture interested in exploring ideas of the past as a comparison to that practiced today - gives a social purpose to the program and a sense of mystery to its character.

Presented then is a unique opportunity for the program of the archive to provide such grounds as would disseminate publicly an attitude toward ideas and information and allow for a forum of discussion to act as its catalyst. By announcing publicly which records would be transferred to this 'archive of the obsolete,' one opens the door for public debate.

Who is it that has decided these records are no longer relevant to the contemporary collections? And on what grounds?

Who is to say that this information should be degraded to the status of 'overflow' or is it being venerated in some way as to set it apart as a historical record of import?

Program:

Overstock Selections

Polemic Interests

Forum Atmosphere

Historical Records

*Floor Area of Hangers: 6700 m²
(72,118 ft²)*

These facilities will be intended to accommodate various media and both the display and preservation thereof. It becomes integral to creating a conversive atmosphere for the organization of the program to encourages interaction and discourse between not only those who might frequent the archive, but also those members of the community interested in matters controversial to cultural attitudes.

A general distinction becomes necessary between the forms and subject matters related to the information stored here. While some records might be merely surplus information from the national library which has not been accessed for extended periods of time, other information might fall into the realm of more pragmatic historical records. Between these two types exists the information regarding controversy; that which rouses debate among members of the community as to its relevance and significance within the archive. Also defined is a space for public forum in which meetings occur on a regular basis, exhibiting and encouraging discussion on matters most controversial in the social discourse of Estonian culture.

Exterior

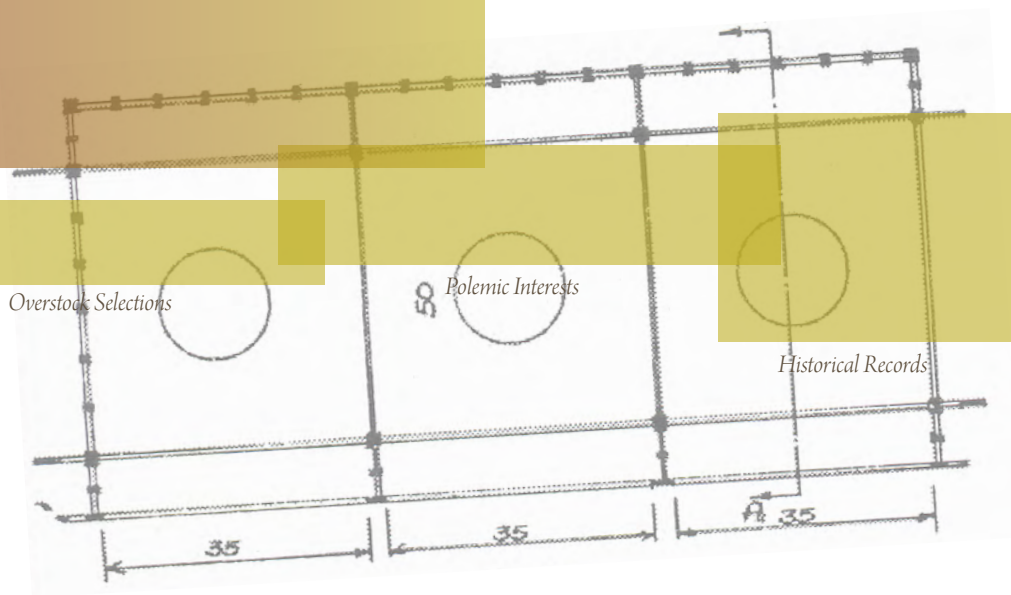
Forum Spaces

Interior

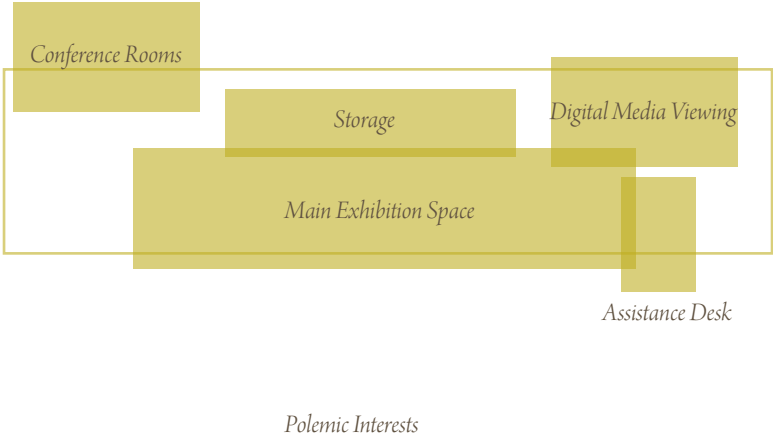
Overstock Selections

Polemic Interests

Historical Records



Within the more general framework of typological organization, the functionality of the archive begins to inform additional articulation of program.



Program:
Overstock Selections

Polemic Interests

5,000 ft² Entrance/Main Exhibition Space

250 ft² Assistance Desk

400 ft² ea. Conference Rooms (3)

500 ft² Digital Media Viewing

600 ft² Storage

Forum Atmosphere

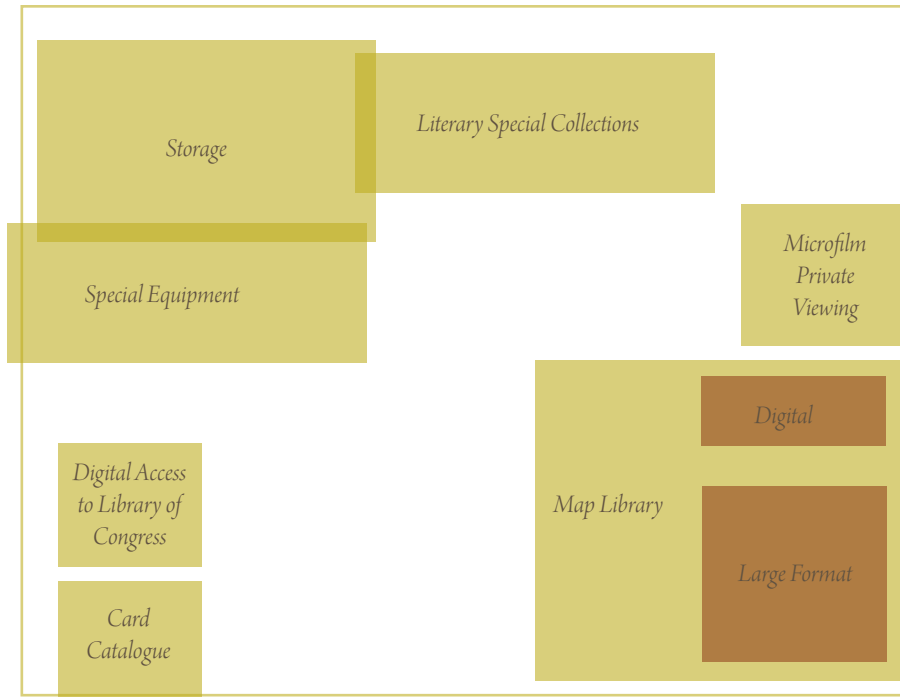
Historical Records

Program:
 Overstock Selections

 Polemic Interests
 Entrance/Main Exhibition Space
 Assistance Desk
 Conference Rooms
 Digital Media Viewing
 Storage

 Forum Atmosphere

 Historical Records
 2,000 ft² Map Library
 800 ft² Large Format
 600 ft² Digital Archive
 1,000 ft² Literary Special Collections
 800 ft² Microfilm Private Viewing
 600 ft² Digital Access to
 Library of Congress Records
 200 ft² Card Catalogue
 500 ft² Special Equipment
 6,000 ft² Storage

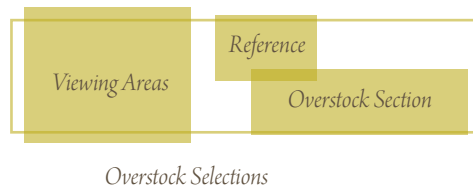


Program:
 Overstock Selections
 1,000 ft² **Reference Section**
 1,500 ft² **National Library Overstock**
 2,000 ft² **Viewing Areas**

Polemic Interests
 Entrance/Main Exhibition Space
 Assistance Desk
 Conference Rooms
 Digital Media Viewing
 Storage

Forum Atmosphere
 20,000 ft² **Meeting Spaces**
 8,000 ft² **Interior**
 12,000 ft² **Exterior**
 2,000 ft² **Storage**

Historical Records
 Map Library
 Large Format
 Digital Archive
 Literary Special Collections
 Microfilm Private Viewing
 Digital Access to
 Library of Congress Records
 Card Catalogue
 Special Equipment
 Storage



It is important to respect the natural setting of this place despite the program to be inserted here. The physical characteristics can begin to inform the organization of the design. Ideally, the program does not dominate over the spatial reading of the building.

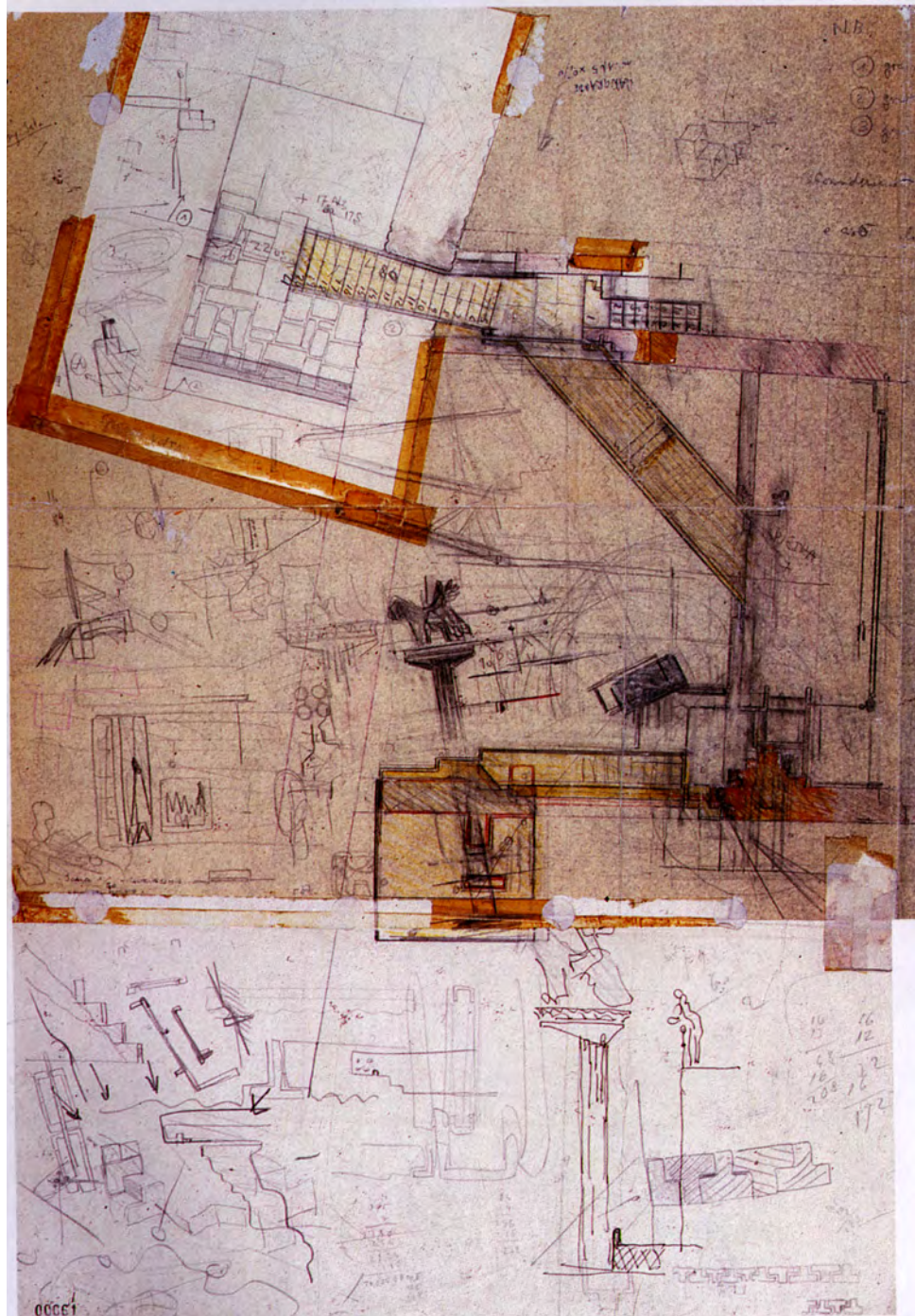


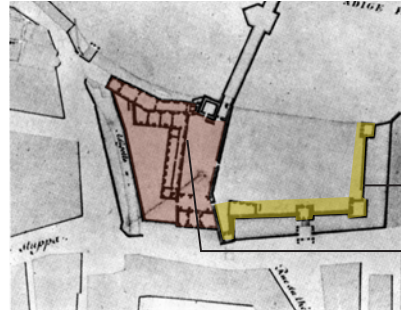
Discovery in Connections

One draws upon a long history of architectural innovation in search of new and engaging ways to approach a problem of space. Much like the layered history of a site, the transitions in methodology over time play as a type of multifaceted framework in which we are able to expand ideas and cater them to the specifics of a programmed aim.

One example which exudes the very essence of adaptive reuse in its ability to take an architecture transformed over time and redefine its function in a way that is conscious of historical influence is Carlo Scarpa's museum renovation of the Castelvecchio. In this project, Scarpa takes an intense interest in both the preservation and revealing of the castle's layered past. His aims were centered on "not only cleaning the building but attempting to clarify and expose the layers of history by selective excavation and creative demolition."¹⁵

This process drawing by Carlo Scarpa shows clearly his method of studying the layered history of a place in order to more appropriately design a renovation in harmony with the story of its past.

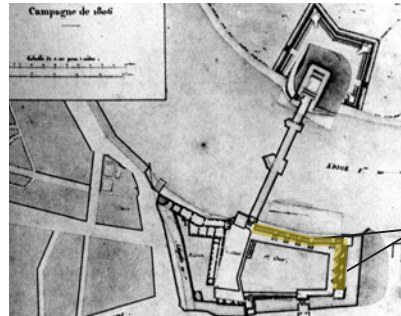




At its construction in 1354, the castle was occupied by the ruling Scaligeri family of Verona and housed the Reggia, or residence, in one wing and a militaristic zone of protection in the other.⁸

Batlemented Wall (inner court open to Adige R.)

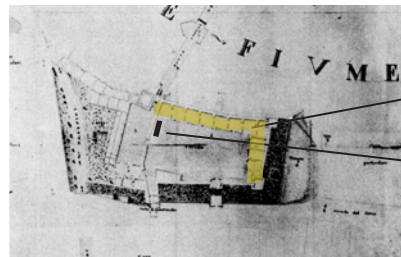
Reggia



During the Venetian Period, the castle continued its military function. The Reggia was converted to a military academy.

In 1797, Napoleon took over Verona and fortified the Castle against the Austrians.

Additional Fortifications



The French also constructed an L-shaped block of barracks along the north and east sides of the court.

Along with the barracks, the 'Napoleonic Grand Stair' was constructed to connect these to the battlements.

*Transition of the facade
from the Napoleonic era to
Antonio Avena's remodel
in 1923.*



While there were numerous physical changes to the structure of the castle over the recent centuries, there was also a much more superficial transition in appearance, with Antonio Avena's renovation of the Castle to house the city's centralized art collections in 1923. He completely remodeled the courtyard facades of the Napoleonic block, retrofitting openings with reclaimed Gothic Surrounds.¹⁶

Scarpa's task was first to sift through the layers of various constructions and begin to give hierarchy to those he felt instrumental to the development of this artifact for the Venetians. "Like an archaeologist Scarpa sought to lay bare the original constructions, to reconstruct in the imagination if not completely in reality how the castle had previously functioned." Ultimately, he chose to expose the physical changes to varying degrees, while minimizing the visual impact of the Avena revisions. He "attempted reveals to make the existing facade look thin and insubstantial."¹⁷

Carlo Scarpa is well-known for his extreme attention to detail, and his method of treatment related to his intentions in exposing a layered history are critical to one's reading of change over time. "In a sense, Scarpa's genius is to find solutions at these locations which combine programmatic, historical and formal concerns in one act of creative demolition."¹⁸

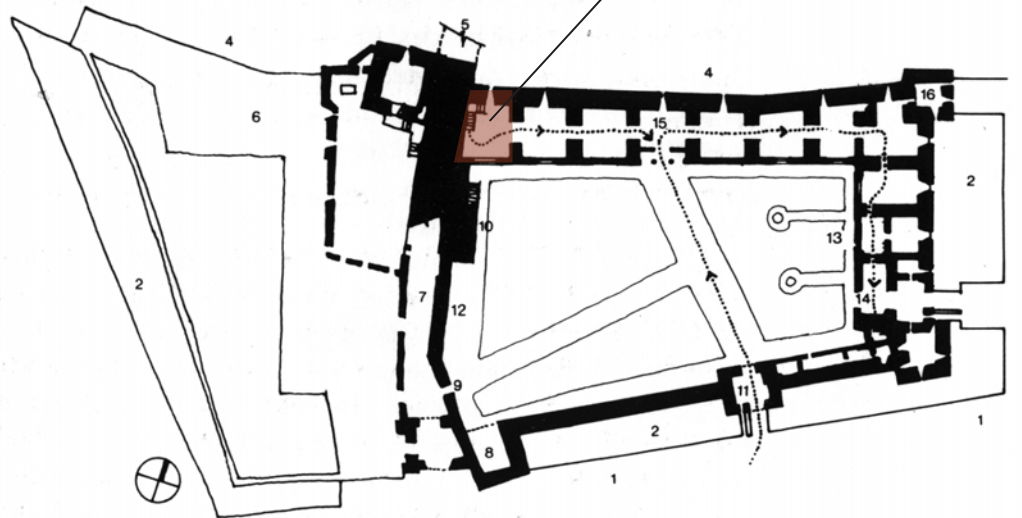
"In addition to all these activities which, although creative, one might describe as subtractive - cleaning, demolishing, excavating, and so forth - his additive elements were all constructed using materials, techniques and criteria of our own time. He believed passionately in the coexistence of his vocabulary with those of previous eras, the juxtaposition never arbitrary but always mutually beneficial."¹⁹

Carlo Scarpa followed one theme which guided his entire design: "the notion of balance and unity between the new function of the museum and the quality of the existing building in which it is placed."²⁰

"Strictly orthogonal, Scarpa's new construction are inserted in the old structures whenever possible, leaving a void between the two. These voids are the medium which both connects the two eras and points out their intrinsic differences."²¹



Not only does Scarpa's articulation of the roof (peeling back the various layers) describe the transformations over time, but his demolition of the end bay clearly delineates the break in history between its original layout and that which was added by subsequent rulers.

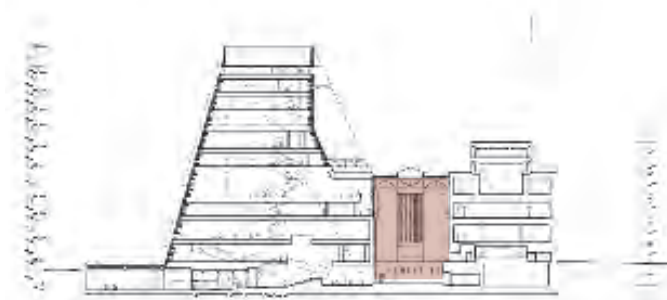




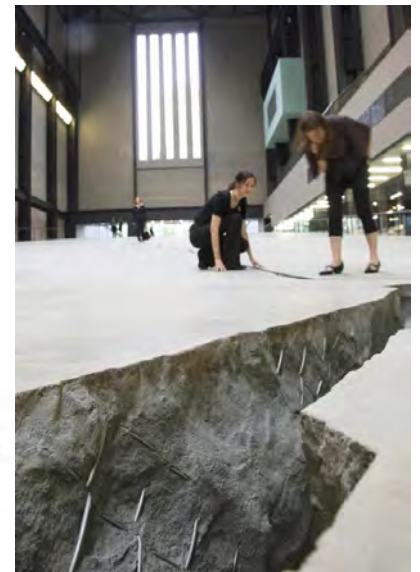
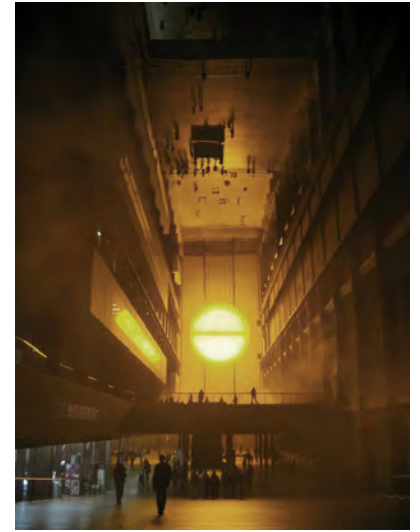
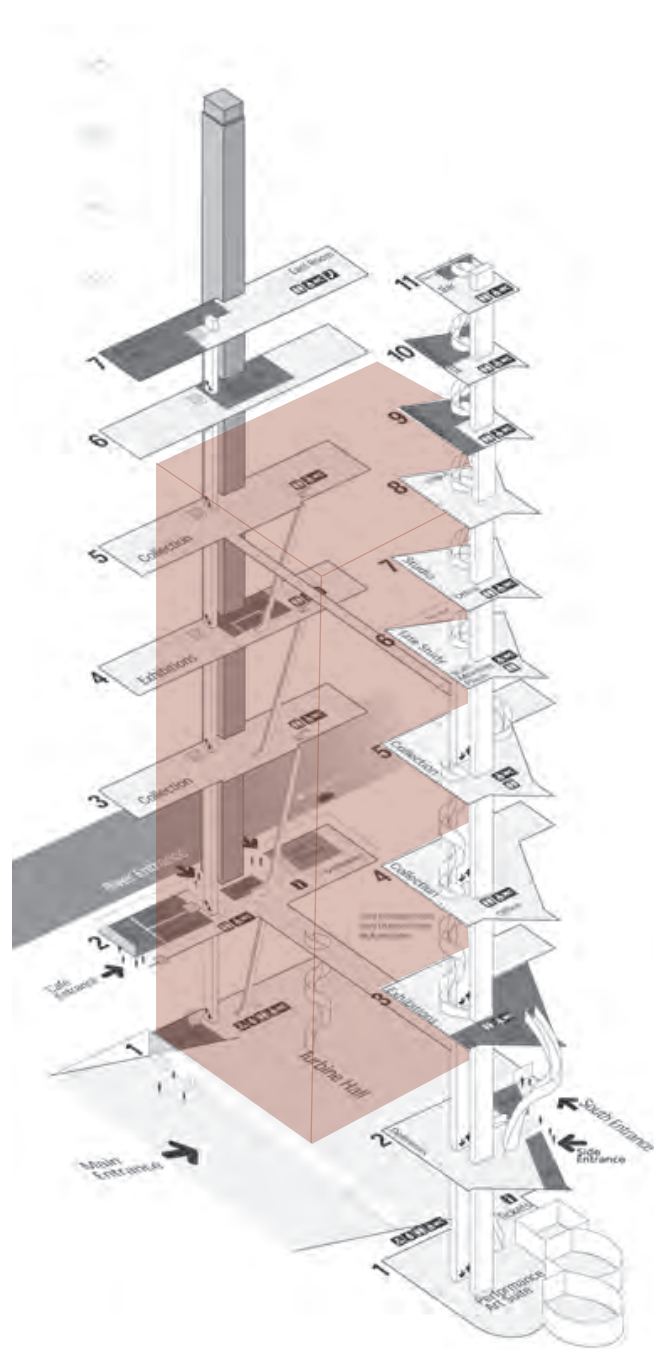
While adaptive reuse looks to various sources for inspiration, the Tate Modern in London shows how the spatial characteristics of an old building may become the stimulus for design. Previously home to the Bankside Power Station, the building was commissioned to house a new branch of the Tate art museums in 2000.



Arguably the most notable feature of the newly converted space is the five-story tall Turbine Hall which houses annually commissioned exhibits by contemporary artists. Architects Herzog and de Meuron quickly decided to leave this voluminous space open where the generators of the power station were once housed. The decision to abstain from filling the space with additional floor space for galleries has become the very icon of the museum. Its effects are twofold; it first strikes the visitor with an astonishing display of void and openness, and secondly it provides space for exhibitions on a monumental scale allowing them to exert their full size and breadth or to become that much more powerful by the sheer expanse which surrounds them.



Each year the space of the Turbine Hall is dedicated to a temporary exhibit for the months of October through April. These are contemporary displays by artists which often speak of current issues and are a major draw of visitorship to the museum. Top: Olafur Eliasson's The Weather Project, Bottom: Doris Salcedo's Shibboleth

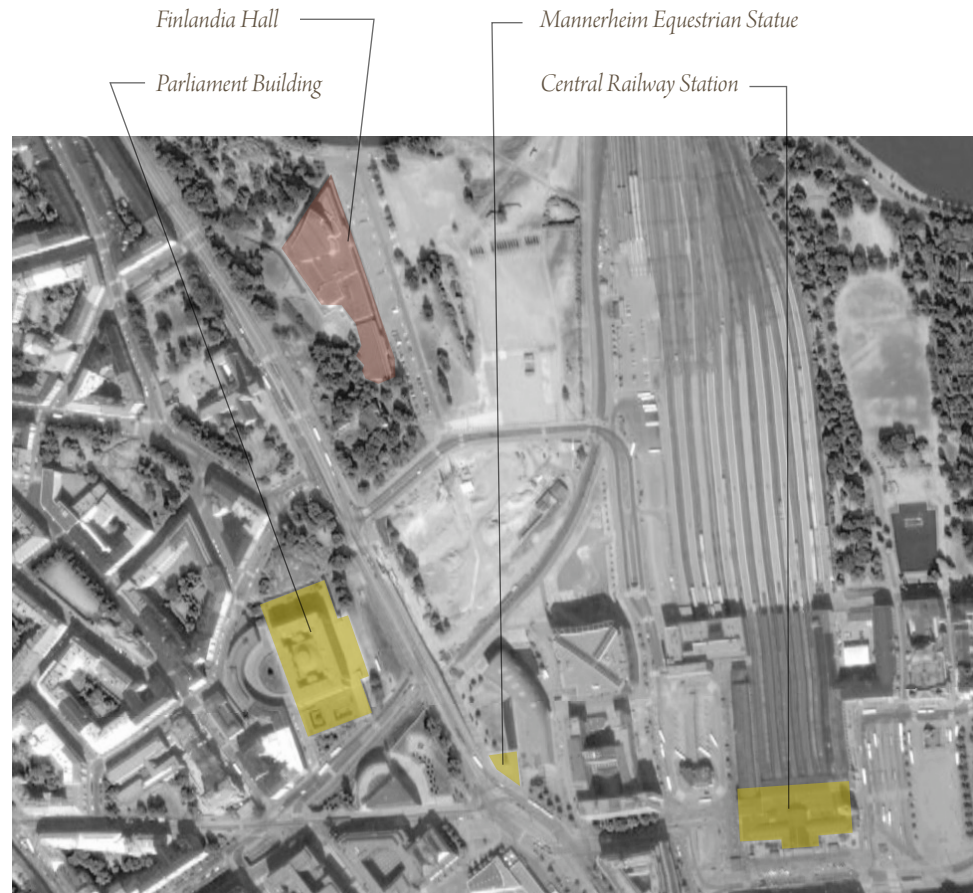




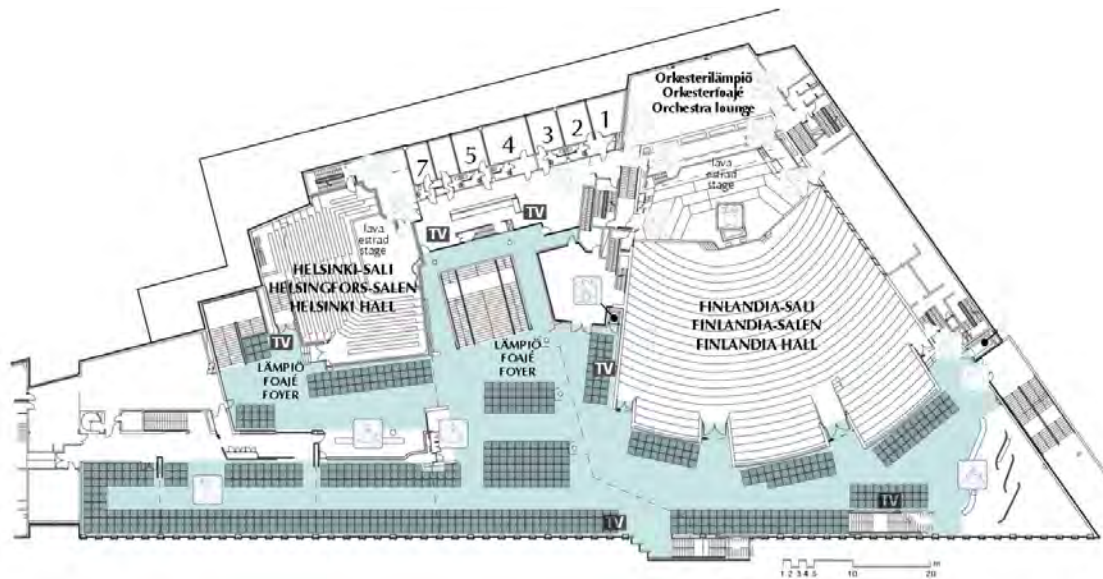
Initiating cultural discourse is also an impetus for design as it relates to creating an architecture which has strong foundations in its place. Alvar Aalto's Finlandia Hall provides an example of how a public building can be so precisely grounded in culture through its thoughtful planning of space. What gives the performance hall meaning in its specific setting is its attention to siting and the symbolic nature of its intentions within the minds of its creator and its occupants.

"Aalto was of the opinion that independent Finland should construct a central square of its own in the new centre of the city, which is in the vicinity of the Parliament House, the building that symbolizes the status won in 1917."²² He intended the area as an ensemble of buildings, including an opera house, an arts museum, the city library, and other public buildings.²³ Here, as in Estonia, there was an urge to take advantage of a change in status and give new meaning to the city's public places.

Finlandia Hall located on the south bank of Töölönlahti bay. It's relationship to the Parliament House and the Central Railway Station were instrumental in its design and siting

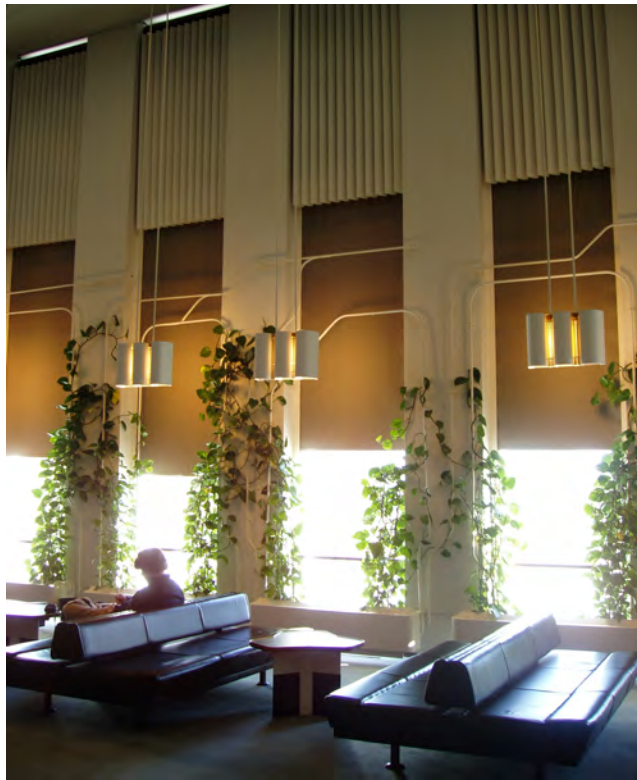


Aalto, viewing Finnish culture critically, asserted that the reserved nature of the Finns in social settings and a lack of interaction was an issue to be addressed in his design of Finlandia Hall. He afforded the lobby and foyer spaces outside of the main theatre ample room, instigating a condition whereby visitors are encouraged to interact in a comfortable setting.





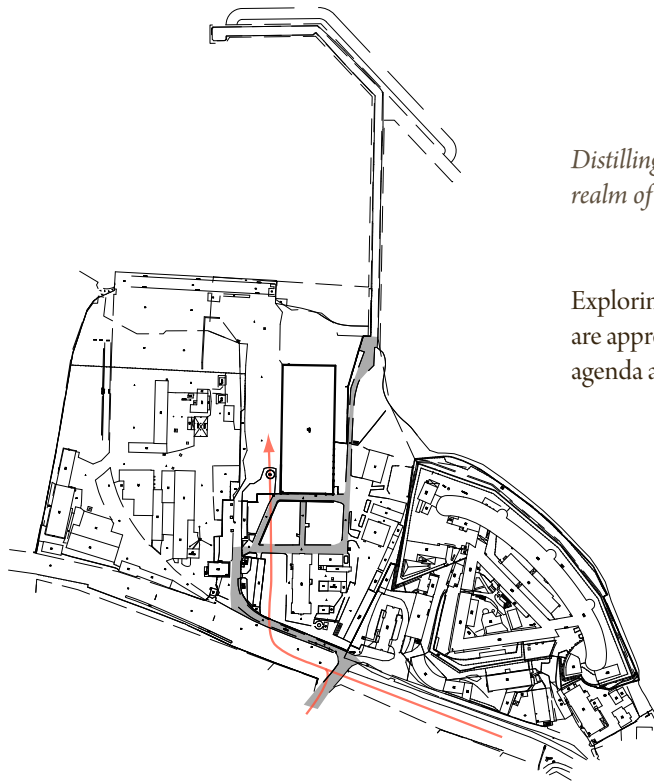
Its large foyer areas are the culmination of Aalto's efforts at forwarding the cultural discourse of social interactions between Finns. Not solely functionalist in its vocabulary, the lobby is a clear display of Aalto's attention to detail and atmosphere.



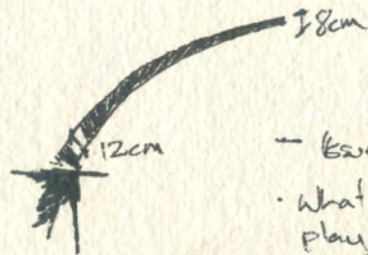
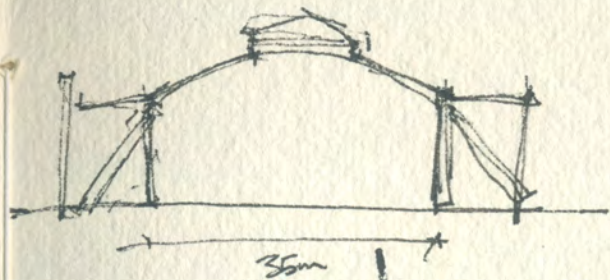
Formal Correlations

Distilling intentions into formal investigations of relationships becomes the realm of conscious and inadvertent movements of the mind and hand.

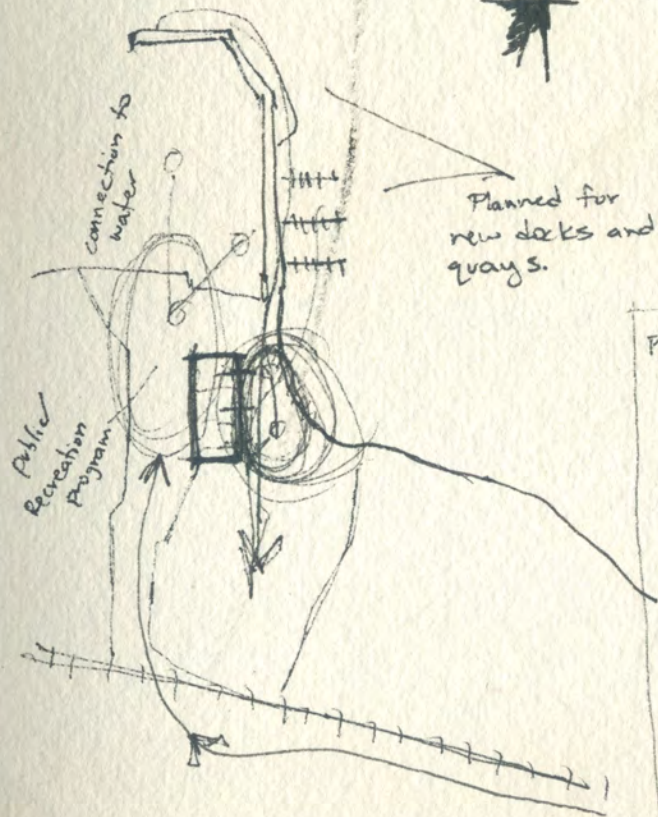
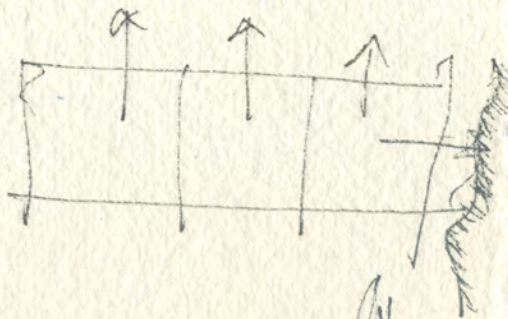
Exploring the formal realities of the existing structure and evaluating what are appropriate interventions is now the task, keeping in mind the cultural agenda at hand.



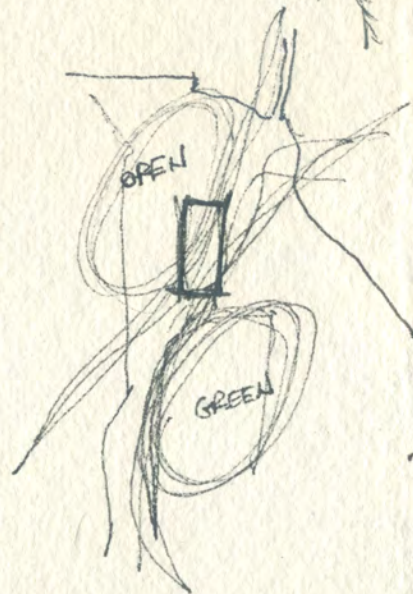
■ existing access to site
→ proposed entrance to site

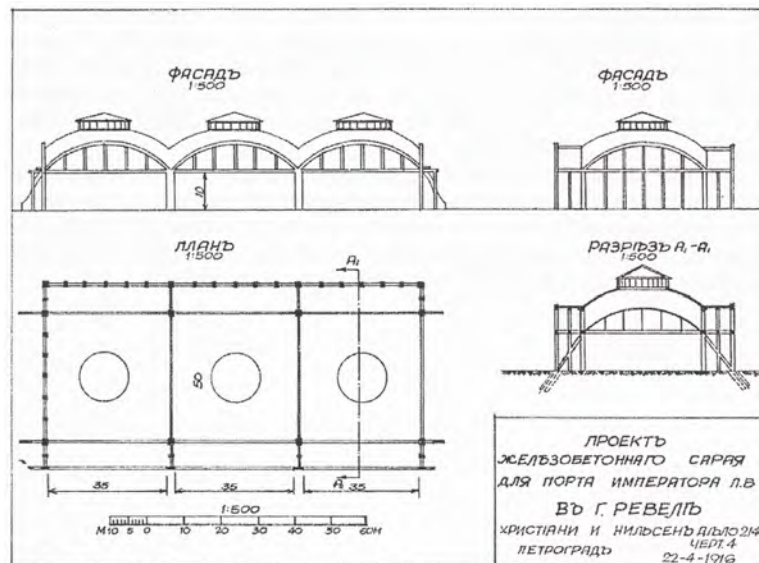
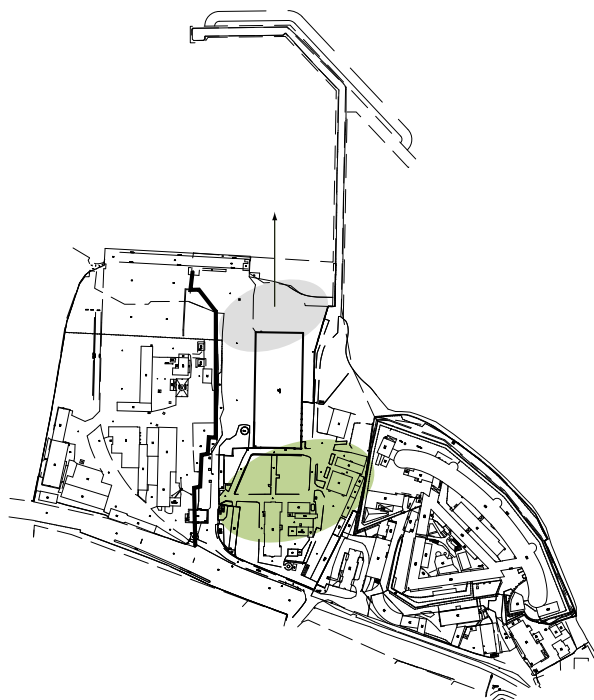


- Issues of technology
- What role does tech. play in Estonian society?
 - how is tech part of architectural discourse of today in Est.?



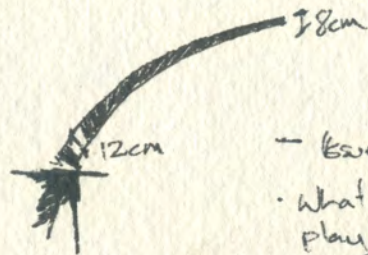
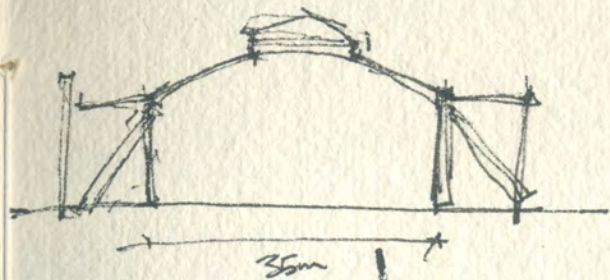
Program: Technology / Art center
 ↳ which would be the most appropriate for the old hanger if I was to make a juxtaposition with that and some new construction. ¹tech. in new place and looking back on the tech. of the past, OR ² housed in old part and allow art to occupy new/expressionistic construction...





Retaining areas of green and vegetation will aid in keeping a degree of privacy and seclusion to the site. At present, it is bordered by industrial storage which is rarely active to the west, and the Patarei Prison museum to the east. There may be opportunity to utilize the quay extending out into Tallinn Bay.

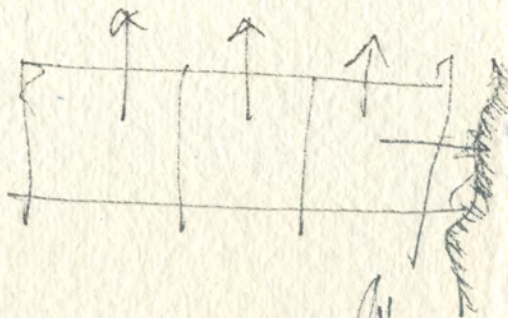
- open space, views to bay
- green filter into site



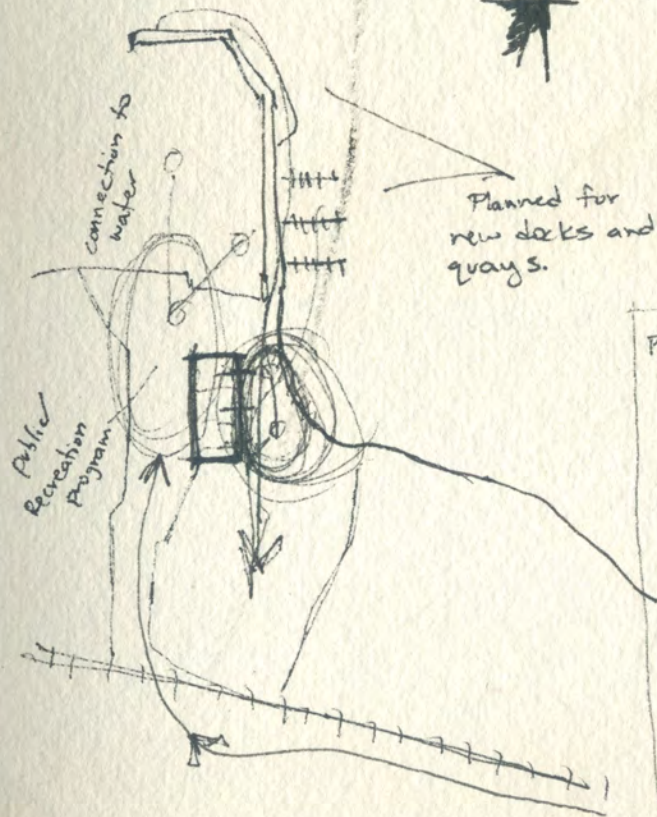
— Issues of technology

• What role does tech. play in Estonian society?

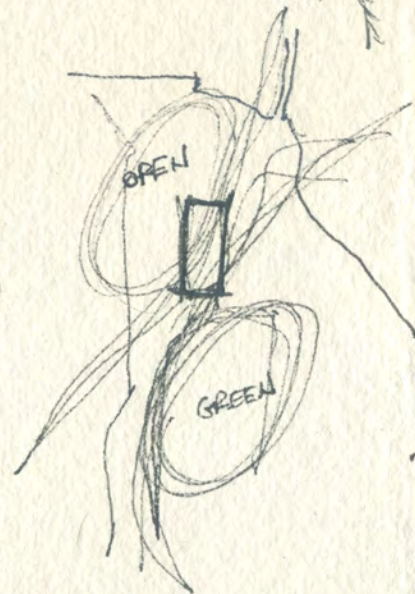
• how is tech part of architectural discourse of today in Est.?

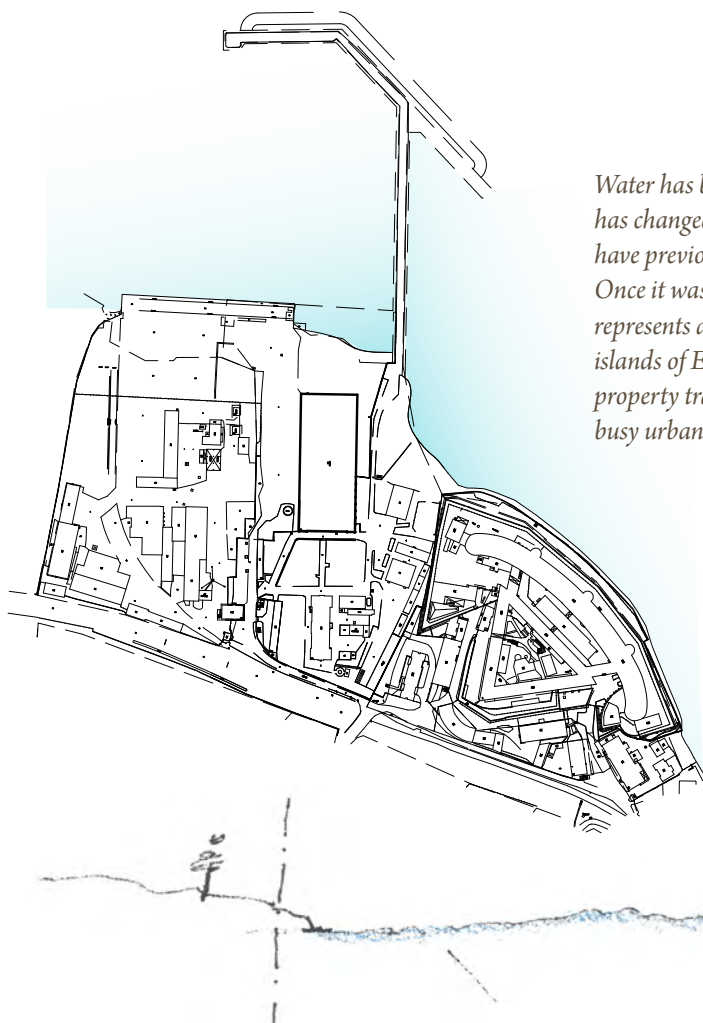


Planned for new decks and quays.



Program: Technology / Art center
 ↳ which would be the most appropriate for the old hanger if I was to make a juxtaposition with that and some new construction. Tech. in new place and looking back on the tech. of the past, OR ② housed in old part and allow art to occupy new/expressionistic construction...



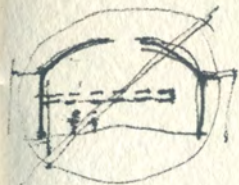
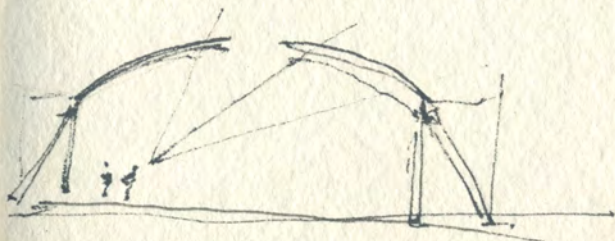


Water has been a constant symbol for the Estonian culture. Its significance has changed over time and now takes on different connotations than it might have previously carried. It seems, however, to always retain an aura of escape. Once it was escape from Soviet power and other ruling countries, though it now represents a lighter image of escape from the daily bustle of the city. The major islands of Estonia to this day are home to traditional farm houses and large property tracts. During vacations, these become the refuges from the otherwise busy urban life.

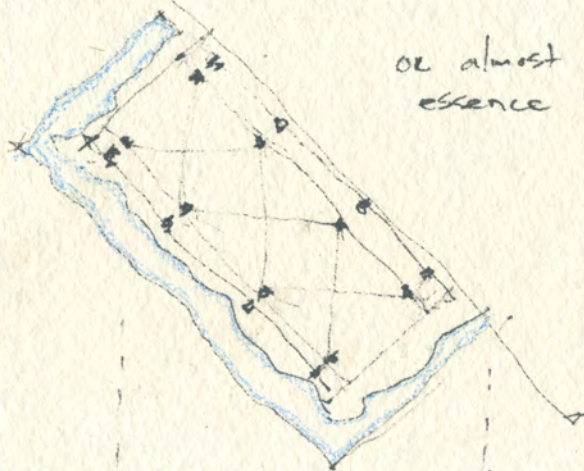
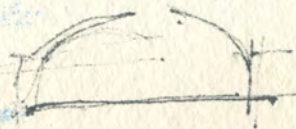
Water as isolation...

[for the longest time, Estonians had much trouble traveling to islands to visit families for fear of them leaving the country. Water was off limits - like the water-front of the mainland]

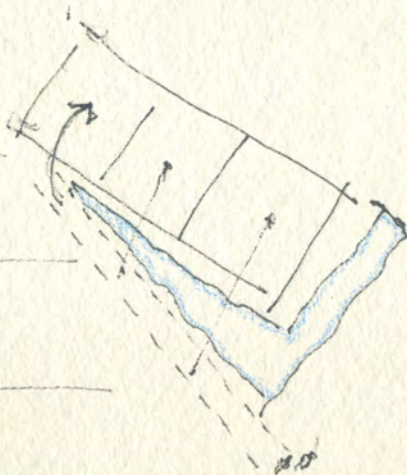
Also, how to preserve spatial awareness of the bangers...



cannot disjoin the entire experience from the visual / spatial awareness.

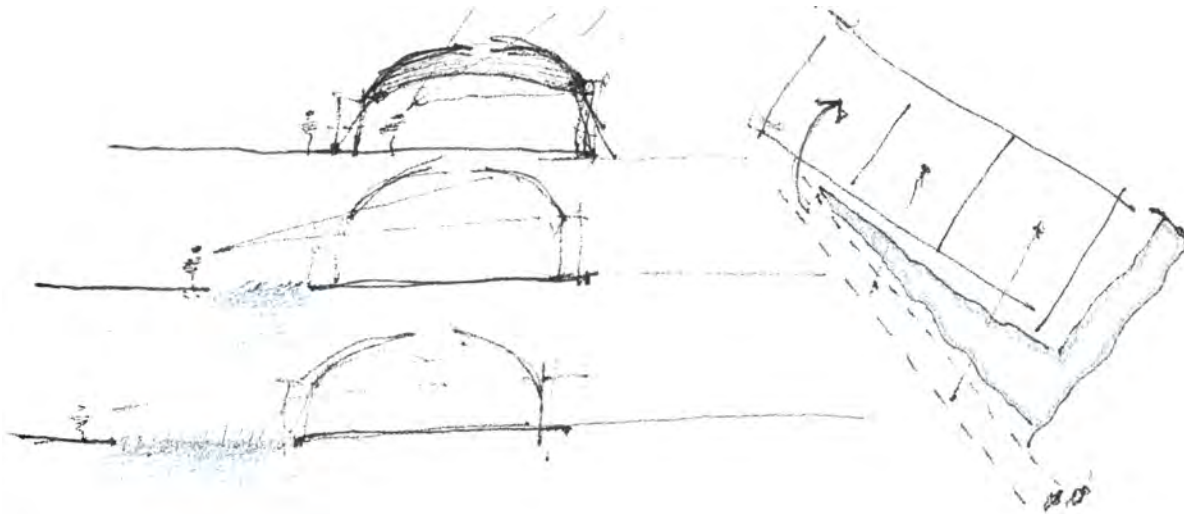
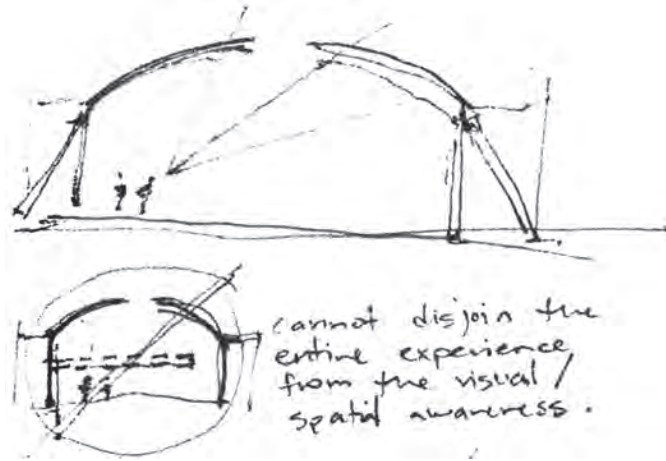


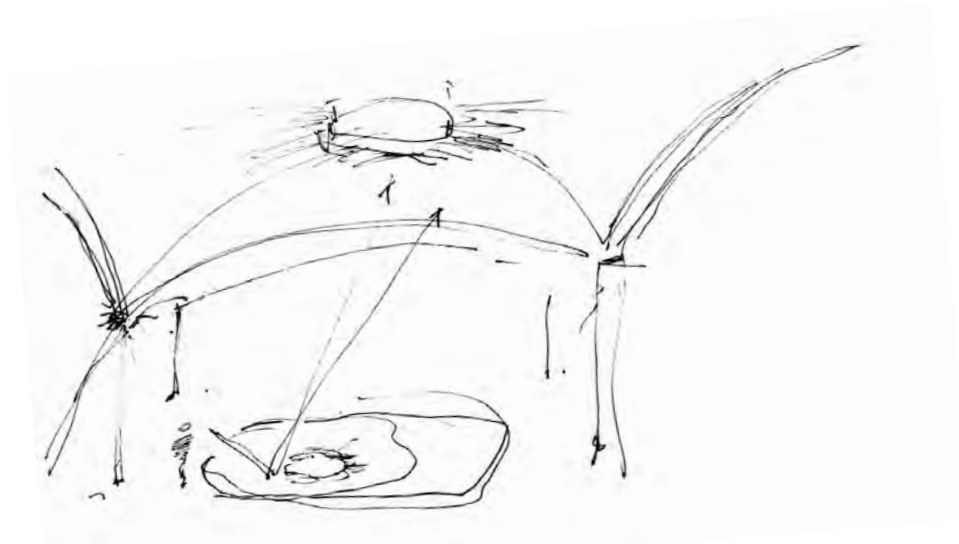
or almost "sanctifying" their essence by isolation / restricted access



Using the diminishing restriction as a metaphor for time slipping and finally being able to use / "experience" the space.

Preserving the spatial qualities existing in the structure aids in retaining a sense of the history instilled symbolically in this place.





Reflections become a powerful abstraction of forms and can heighten ones awareness of the spaces around them. Interior spaces can be especially unique in the contradiction of orientation facing the viewer.



Notes

- ¹ Hewitt, Mark Allen. *Architecture for a Contingent Environment*. (New Jersey Institute of Technology), 201.
- ² Hewitt, 198.
- ³ Hewitt, 199.
- ⁴ Hewitt, 197.
- ⁵ Kalm, Mark. *Estonian 20th Century Architecture*. (Trükkitud AS Prisma Print, 2001), 20.
- ⁶ Kalm, 79.
- ⁷ Kalm, 79-80.
- ⁸ Brandi, Cesare. *Encyclopedia of World Art*, vol. 12, 1966. 'Restoration and Conservation.'
- ⁹ Hewitt, 199.
- ¹⁰ Hewitt, 199.
- ¹¹ Kalm, 20.
- ¹² Kalm, 20.
- ¹³ Kalm, 20.
- ¹⁴ Hewitt, 200.
- ¹⁵ Murphy, Richard. *Carlo Scarpa and the Castelveccchio*. (London ; Boston : Butterworth Architecture, 1990) 4.
- ¹⁶ Murphy, 7.
- ¹⁷ Murphy, 8.
- ¹⁸ Murphy, 9.
- ¹⁹ Murphy, 9.
- ²⁰ Murphy, 18.
- ²¹ Murphy, 9.
- ²² <http://www.finlandiatalo.fi/en/architecture/>
- ²³ <http://graymonk.mu.nu/archives/2006/06/finlandia.html>

Images

- p. 9, http://www.iath.virginia.edu/rome/forma__urbis.html
- p. 13, Kalm, 75-76
- p. 17, Kalm, 16
- p. 23, <http://paris-architecture.info/PA-003.htm> (sketch)
http://textsandpretexts.com/cgi-bin/mt-dynindex.cgi?blog_id=1&o=26&l=6&nl=6
- p. 35 Murphy, images
- p. 36 Murphy 4-5
- p. 37 Murphy 6
- p. 39 Murphy 9
- p. 40 <http://www.tate.org.uk/modern/>
- p. 41 <http://www.tate.org.uk/modern/>
- p. 44 <http://www.finlandiatalo.fi/en>